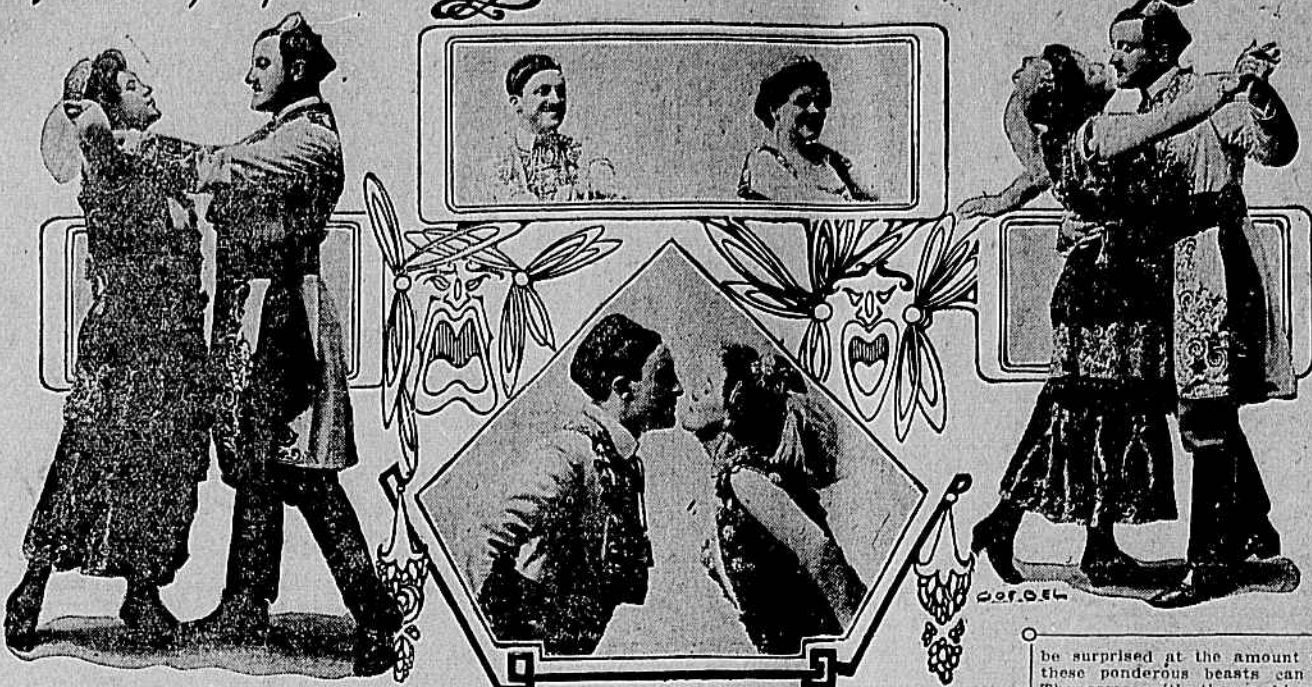


AT THE THEATRES

The "Merry Widow" Waltzers



GEORGE DAMARCO as PRINCE DANILO
and ROSEMARY GLOZ as SONIA.

Academy of Music—Wednesday, matinee and night, Al. G. Field's Greater Minstrels; Friday, Saturday matinee and Saturday night, "The Lion and the Mouse."
Colonial—Matinee daily, Keith's Vaudeville.
Bijou—Thursday, Magiclan.
Majestic—Vaudeville.

Al. G. Field's Greater Minstrels.

What is universally conceded to be the most original minstrel show ever presented for the entertainment of the public is the new production which has been made this year by Al. G. Field for his greater minstrel organization. While it is a bold departure from the accepted order of minstrel shows, Mr. Field's conception for this season's presentation retains the salient features of American minstrelsy, which are presented in the first part with the most lavish display of costumes and scenery. The "black" and "white face" singers, comedians and dancers have an embellishment of surroundings that for artistic effectiveness has never been equaled in any theatrical production, either operatic or dramatic. The first part is presented in a large hot-house, or conservatory, with glass roof and sides, within which, banked tier upon tier, are plants and flowers, which being electrically articulated, burst into illumined bloom when the curtain rises, disclosing the minstrels seated among the foliage. In the background an electric fountain sends upward cascades of water, which are tinged with all the colors of the rainbow as they rise and fall. The perfect harmony of color and lighting effect is restful to the eye, and the ensemble of singers and dancers, under the hypnotic sway of the orchestra, compels the admiration of all lovers of really high-class entertainment. The Al. G. Field Greater Minstrels will be at the Academy on Wednesday, matinee and night.

"The Lion and the Mouse."

The fact that "The Lion and the Mouse" has been such a phenomenal, artistic and pecuniary success over the country for three years has a peculiar bearing on the work of Charles Klein, the author. John Burkett Ryder, the lion of many millions, has never experienced defeat during his strenuous business career, and every turn he makes brings monetary gain. It is not known whether or not Henry B. Harris placed any credence in the visiting triumph of the leading character in the play as a money-maker, being brought to a pleasing and unquestionable reality. Nevertheless, Ryder and his business methods, as pictured by Mr. Klein, have carried the play to a point of success that brings the line of comparison within a small radius, as few plays have achieved the success enjoyed by this great drama of finance.

Mr. Harris sends a special company and an entirely new production in "The Lion and the Mouse" to the Academy Friday and Saturday, and Saturday matinee.

At the Colonial.

For the regalement of music lovers, the Colonial offers this week one of the brightest incentives to attend that admirer of high-class music have had placed before them in a long time. "The Angelus," the marvelous musical combination of six individuals, with the organist appearing in the church scene, is the feature act. Of the others perhaps the most amusing will be Smith and Campbell, satirical, clever and crisp comedy conversationalists, known and liked from the Atlantic to the Pacific.

Grotesque comedy, as given by the Camille Trio, evokes more laughter and applause than any act within recollection.

As exemplars of dainty dancing and modern singing, Cartmell and Harris will hold their own. One of George M. Cohan's successful comedies was "Fifty Miles from Boston," and no small measure of the success gained by that piece with Edna Wallace Hopper as the star, was due to Cartmell and Harris.

Ventriloquism, the ability of a man to call voices from the mystic world, will be excelled for by "Trevolo," of known American ventriloquists. Trevolo stands easily at the head. His act is pretentious, he carrying his own stage settings and a number of figures with which he works.

"Minnie from Minnesota" is the sketch to be presented by Mr. and Mrs. Allison. Mrs. Allison is a leading character actress, her right to this title being established by her performance as Helma, the Swede servant girl, in "What Happened to Jones."

Mr. Allison is a splendid baritone soloist.

Irene LaTour, with her trained dog, Zaza, is another feature. Miss LaTour is an accomplished acrobat and contortionist, but aside from her own merit, her dog performs tricks almost

human without the artist being obliged to give a single command.

New moving pictures will be shown, and the quality of the Colonial orchestra will again be demonstrated. Last week's bill has left the Colonial patrons in a cheerful mood, and it is certain that this week's bill will enlarge the number of vaudeville lovers in Richmond.

Bijou Attractions.

Differing from anything else to be seen here this season, and the only organization of its kind touring the



Peaceful scene near the finale of "The Lion and the Mouse."

country, the Bijou offers this week Howard Thurston and his company of entertainers. A program replete with novelty such as will please and satisfy the regular theatre-goer and amuse and mystify the ladies and children is planned. It is termed "an astounding program of music, mirth, magic and mystery." It can be said with a certainty that nothing like it will be seen here again until Thurston returns. The organization comprises twenty-six people, and carries thirty tons of paraphernalia, requiring two sixty-foot

baggage cars for its transportation. Rich, elaborate and costly stage settings enhance the value of Thurston's creations, and marvelous stage illusions increase the enchantment.

During Thurston's three-year tour of the world this comment on his elaborate stage equipment was noted by the China Gazette, published at Shanghai:

"Not the least part of the wonderful

speed of his horses, but he will not always show it. He is just as liable to half-way circle the track and double back, much to the consternation of his rider, as to go straight ahead. The very uncertainty of his actions makes his race not only interesting, but ludicrous.

Cole Brothers will exhibit in Richmond on Tuesday, September 22d.

The Radcliffe Lyceum Series. The Radcliffe Lyceum Series, at the Academy of Music this season will open September 23d, with one of America's greatest musical organizations, the New York Grand Concert Company, including Caroline Hudson, soprano; Pearl Benedict, contralto; Cecil James, tenor; Frank Croton, basso, and Eleanor Clarke-Stanley, pianist. All of these artists are well known to musical people throughout the United States and Canada, and all of them have appeared in the principal musical festivals of the country. The program they will present at the opening concert will include selections from several operas and oratorios.

Victor and his Venetian Band, brought to this country from "Sunny Italy" a few seasons ago by Oscar Hammerstein, will come to the Academy on October 23d for a grand concert, assisted by a splendid soprano, Miss Grace Key-Miller.

The "Grand Old Man" of the stage, Frederick Warde, the tragedian, so well known to theatregoers the country over, and who has scores of friends and admirers in this city, will again make his bow to a Richmond audience on December 16th, when he will give the eloquent story of "Shakespeare and His Plays."

The holiday attraction, December 28th, will be Durno, the Mysterious, and company. Durno is at present without a peer as a magician and mystifier. He gives a great "show" in every sense of the word, and young and old alike grow enthusiastic over his wonderful performances.

On January 15th the Commonwealth Ladies' Orchestra, including soloists of national reputation, will give one of their superb concert programs of popular and classical selections.

Perhaps the most unique feature of the entire series will be the appearance on February 3d of Shungopavi, the noted Moqui Indian, and Yonna, the clever American-Japanese juggler.

Shungopavi is a full-blooded Indian, and his feats of Indian magic, his delineation of Indian character and his description of the snake dance, ghost dance and other weird Indian customs are thrilling and entertaining.

The final concert on March 9th will be given by the now famous "Italian Boys," assisted by the clever monologist, Elbert Folland. Their presentation of the Venetian scene, "A Night in Venice," with which their program opens, is exceedingly beautiful and artistic.

Cole Brothers' Circus. All large shows include in their program a series of races. So absurd has this part of the program become that many have lost interest in it. This is due entirely to the out and dried manner in which these races have been given. In fact, they have become so much of a farce that they could not be called races. They were merely circles being made of the hippodrome track.

Cole Brothers give races that are bona fide tests of speed and to make them such there is always a substantial reward for the successful one. Good races are always interesting, and when well contested, exhilarating.

There is not a race run with this show that is not run on its merits, and even the liberty horse in his race against time, enters into it with an enjoyable zeal that is wonderful, and a truly remarkable display of sagacity.

To make it exciting with many shows, in the chariot race between man and woman it is fixed for the woman to win. She does not always win with the Cole Brothers' shows, and when she does it is simply because she has succeeded in getting more speed out of her team than the man did out of his. It was more successful in plotting them around the wide and lengthy hippodrome track. There is no favoritism in any of the races. It is for the best one to win, and the best one does win.

While horse-racing is among the many events on the racing program, it is not all. Elephants race, and one would

be surprised at the amount of speed these ponderous beasts can develop. The same with the rocking camels, who seem to move as rapidly sideways and backwards as they do forward. The ostrich, that brainless, long-legged bird, has more speed in him than the



CECIL JAMES, Tenor.
Grand Concert Company.

speed of horses, but he will not always show it. He is just as liable to half-way circle the track and double back, much to the consternation of his rider, as to go straight ahead. The very uncertainty of his actions makes his race not only interesting, but ludicrous.

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The Covenanter Gymnasium Opens. The Covenanter Gymnasium will be open Monday, September 14th, to all applicants who are entitled to its privileges. In the past the gymnasium has been open only to members of the Covenanter organization.

This year all members of the Presbyterian denomination will be admitted. Besides the day classes for boys, night classes will be held for the working boys and men who are unable to attend the day classes.

Physical examinations will be given to each applicant, and each member

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Clever, Clean, Crisp Comedy Conversationalists.

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The Swede Girl and the Fellow who Sings.

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Vaudeville's Very Best Ventriloquist.

IRENE LATOUR

And Her Dandy Doggie "Zaza."

MATINEE EVERY DAY.

500 Seats at 25c



HOWARD THURSTON,
At the Bijou.

"The Merry Widow." The long lost dance that once charmed the classic ancients has come to earth again upon a breeze of delicious music, and "The Merry Widow" in a tumult of attractive color and spirit, brings the soul of elegant light music back to its own out of the mire of rag-time and three-note fiddles, which have swamped opera comique in musical comedy for the past ten years.

Thanks to Mr. Henry W. Savage, a Richmond audience will soon have the pleasure of judging for itself of the merits of Franz Lehar's exquisite work of art, that of "Die Lustige Witwe."

"The Merry Widow"—which will have an interpretation by a typical Savage company of lyric artists and an orchestra perfectly schooled in the love-measures provided by the unknown composer who has suddenly grown into a master and great celebrity through this one symmetrical operetta.

Number after number in the score presents the liveliest enchantments to the imagination and leaves to the memory seductive melodies to enjoy indefinitely. It is as graceful and gracious a composition and spirited as a Mozart score, and it rings with valise and sarabande, with the czardas and bizarre petites popinottes and cancan.

It glows with lovely songs and brilliant dance music, and is so beautifully written, has such splendid fundamental rhythm and unctious of so much intellectuality within its feathery waves and winds that Waldeufel and Von Weber, Offenbach and Von Suppe seem hewing before a youthful competitor likely to dispute laurels for the very kind of music each one of these idols has held unchallenged until "The Merry Widow" created the lyrical sensation of the year.

The production is lavish and beautiful. The Marsavian embassy shown in the first act is pronounced unique and stunning in decoration, and the

will be assigned to the class best suited to his special needs. The gymnasium doors will be opened at 4 o'clock every day of next week, and Tuesday and Thursday nights of same for enrollment and examination.

With those unacquainted with the work of the gymnasium and with those passively indifferent to the upbuilding and the strengthening of the bodies of our young men, the endeavor is being made to awaken them to the advantage and necessity of body-training as a means toward the building of a sounder and clearer brain by giving the advantages of the gymnasium, not exclusively, to members of the Covenanter organization, but to every member of the Presbyterian denomination. The Presbyterian of the city should be justly proud of the work they are doing for their young men, and the young men and boys should be made to see and know the opportunity within their reach of building up stronger bodies and sounder minds to the glorification of their country and their Maker.

Academy, Wednesday, Sept. 16th.

MATINEE AND NIGHT.

Al. G. Field's Greater Minstrels.

THE SHOW YOU KNOW.
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MUSIC BY FRANZ LEHAR. BOOK BY VICTOR LEON AND LEO STEIN.

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